

# Beach Boys Stamp 65

February 1988





## BEACH BOYS STOMP - Feb '88

22 Avondale Road  
Wealdstone  
Middlesex HA3 7RE

### STAFF ('Our Team')

#### EDITOR:

Michael Grant

#### CONTRIBUTING EDITORS:

Chris White

Andrew G Doe (AGD)

#### INFORMATION OFFICER:

Trevor Childs

86 Woodside Road  
Tonbridge  
Kent

#### TREASURER:

Roy Gudge

#### PRESIDENT:

Andrew Bainborough

#### TYPIST:

Pip White

#### COVER ART:

Nick Guy

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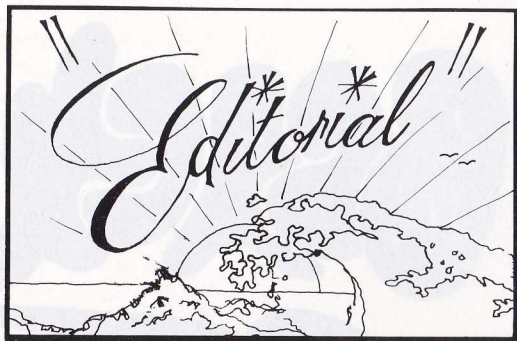
them in as we need a steady supply of usable material.

Finally a happy 47th birthday to Mike Love on March 15th.

Back issues available: 51, 53, 55, 57, 58, 59, 62, 63 & 64 £1.50 per copy. Overseas add 50p per copy. Please note Nos: 52, 54, 56, 60, 61 now sold out.

### MIKE

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This is a traditionally quiet time of the year for Beach Boys activities with the group easing back into the year's forthcoming concerts by playing the supper clubs in Las Vegas. Still no news of any label deals or recording in general.

Brian Wilson though seems to have been recording almost non stop for the last three years and after a brief holiday in Hawaii, continues working on his solo album, which we are told 'will definitely be released this year'. Unlikely that either "Let's Go To Heaven In My Car" or "Too Much Sugar" will be included on the LP.

Last issue's report that Brian had finished with the Beach Boys should not be taken too seriously as Brian has been in and out of the group for the last 20 years. So as long as the Beach Boys are an active touring/recording entity there is unlikely to be any permanent breaks, just brief sojourns (hope that keeps everyone happy).

No surprisingly "Happy Endings", without any airplay, sank without trace but then it was hardly daytime radio fodder. On reflection perhaps it should have just been considered as a nice LP track.

A few words of thanks to those of you who continued to contribute especially those in the USA who send snippets from newspapers (thanks David Leaf and Nancy Gaj) or phone with information and up to date news when there is any (thanks Les and Panayiotis). Any up to date concert reviews would be most welcome. We are very reliant on this info, so if I don't always remember name checks please don't think we are not grateful, we are, very much so. Also any UK fans who want to contribute, ask questions, comment about any of the groups albums/concerts etc., please send

## BRIAN AND "BARBIE"

I hope you know some Barbie doll-loving kids-- because it's time for all good Beach Boys fans to go out and buy a "Barbie" doll. The 1988 Mattel Toys product line introduced a special "California Dream Barbie" in mid-December- a sun-tanned "Barbie" in a specially-marked box with a book and a flexi "Beach Boys Record" enclosed.

"Beach Boys?" Well, the first two words MIGHT be Overdubbed by Mike Love (it's hard to say)- but this is Brian guys, it is BRIAN: Frankly, when I heard that the Beach Boys would be doing a promo for a doll, I groaned. But of course, that was before I heard the song. The song does what it's Supposed to do- couples "Barbie" with the California Never-Never Land of sunshine, beach and freedom in asimple, play-time context to which the very young listener can relate.

Brian has created a true-blue Beach Boys-sounding extravaganza. he does all the voices in a "wall-of-sound" background. His rejuvenated falsetto is the kicker. He "oooo's," "yeah-yeah's," "doo-doot-doo's" in dips and swirls in a quick, upbeat little surf-rock gem. Synth organ/piano, a Brian bass-line, and bell-tree (as well as a sound-effect ocean wave) are laid over a steady beat. Brian's lead is strong and clear. After listening to "Living Doll," I went back and reviewed 70's things like "Back Home," "That Same Song," "You've Lost That Lovin' Feeling" and "Still I Dream Of It". While I enjoy ANYthing Brian does, his voice was belabored, wounded and a casualty. Then I came back to "Living Doll" and marvelled at the rebirth of his voice. His effortless lead is playful, powerful and even.

Candace Irving, a public relations marketing manager at Mattel Toys in Hawthorne, California (how fitting) told me the company was happy with the song. She laughed. "As a promo man said to me, 'How can you be unhappy with a song that mentions 'Barbie' sixty-seven times?'" (more like twenty). She said Mattel felt that the classic Beach Boys sound personified what they wanted the doll to represent, the "California Lifestyle Trend". The record is scheduled to be offered throughout the year with the "California Dream Barbie;" Irving was unable to tell me if the offer was available outside the U.S.. You'll have to check your local toy store to see if the product is offered.

"Living Doll" is a complement- the perfect California Myth coupled with the perfect California Girl. It's guaranteed to be a favourite with "Barbie's" young owners. The fact that for grown-ups it is an energetic representation of Brian's rejuvenated voice is just icing on the cake.

LAURI KLOBAS





Judging by the picture sleeve, many would be hesitant to even give this record a listen; Brian looks scary!!! But this really hasn't floundered this stunning new duet between the Boys and Little Richard. In fact, this single has personally left me feeling more optimistic about the recording future of the Beach Boys than I have been in a long time. The song, like so many of recent years, again proves that although the Beach Boys are getting into their "golden years", they still have the ability to sing as boys in the church choir. "Happy Endings" confirms this.

The single, a Bruce Johnston and Terry Melcher original, was recorded partially at Russian Hill Studios in San Francisco late in October last year. Steve "Teenage" Douglas did the saxophone solos and Scott Matthews also helped out with the percussion and the final mix. As with "Rock and Roll to the Rescue" and "California Dreamin'", Terry Melcher handles the production again. Is he going to produce the next album? I hope so, simply because his work on this single is tremendous. This record showcases one of the finest vocal performances the band has done in years, mainly the backing tracks. Little Richard also sings with his gratifying vocal soulfulness and adds a wailing falsetto that could perk the ears up of most dogs.

The song's opening "Bring 'em back/Bring 'em back" is a sincere plea from the boys to bring back those happy times. This introduces a wailing Richard falsetto which sets the tone of the song. Fretless bass, used here for possibly the first time on a Beach Boy record, adds a nice touch, as Richard takes the lead. Carl follows sounding, as he always does, heaven, followed by Mike Love who sings nicely when the lyrics are low and quiet and he doesn't overdo it. Mike Love's performance is very good. Al Jardine further complements the leads with fabulous voice overs, especially on the lyrics, "Send all the tears" and "We'll learn to laugh again," and sadly doesn't do much else vocally or at least you can't really hear him. Bruce barely appears, assuming he is on the backing vocal, but maybe again it's because he's lost in the mix. Brian did not take part in the making of this record, well, so some people say.

This record is definitely going to be a hit with Beach Boy fans who may find it fits well on a tape with songs like "In the Back of My Mind" and "Our Sweet Love". The Beach Boys will continue to record, in spite of no real record deal at the moment, but these one shot deals may be their real only future. Beach Boys fans may not be patient enough to tolerate one or two songs a year. Hopefully, there will be a new album forthcoming. Carl had said to me that an album for 1988 was a definite possibility. At this point, it looks promising, but not forthcoming.

#### PANAYIOTIS

I guess only a Peter Pan group like the Beach Boys could produce a record in their 27th year which can only be described as a musical Christmas cake.

Cooked much too late, the cake wasn't able to mature into the Christmas Cracker it was obviously intended to be.

The first bite is delicious, though. The (over?) familiar tones of the DX7 are topped with a gorgeous icing of harmony, with Little Richard's falsetto sprinkled like sugar on top. Santa's Easter Bunny nearly makes me wince, but the "She Believes In Love Again" hook seduces me to take another bite. At the point Carl Wilson's marzipan lead comes in, I'm about to sell my soul, and with Little Richard's frenetic bursts (the "mixed peel" - like it or lump it), the first few mouthfuls are gorgeous.

But, like the cake, you reach the point where it's just that bit too sweet, so painfully innocent, sickly almost. And like every Christmas, there's always plenty of wastage to be thrown away with the nuts and dates.

After the sax has blown, there's nothing more to say - it should've been a 2 minute pop song. Bri could always do it. By the end, you feel like asking what happened? Did anything happen?

The best group vocal performance since 1972?

Certainly. In Brian's absence, Terry Melcher is the best thing that's happened to the Beach Boys in years.

SEAN MACREAVY

#### RECORD INFORMATION

Regrettably there's not much to report this time round. The PET SOUNDS CD has been delayed until further notice.

A 12" picture Disc appeared just as we went to press with issue 64, coupling the long 4.32 version of "Happy Endings" with "California Girls"(Live). Both sides of the pic disc were from the animated video which was shown once on Saturday morning kids TV. Cat. No. B9 392 TP.

A Jan and Dean compilation on the Meteor label No. MILP 011 titled "Surf City" was recently issued in the UK. Track listing as follows:

SIDE ONE: Jennie Lee, Heart and Soul, Barbara Ann, Linda, Deadman's Curve, Little Old Lady From Pasadena, Surf City.  
SIDE TWO: Honolulu Lulu, Drag City, Little Deuce Coupe, New Girl In School, Philadelphia PA, Boatman, Baby Talk, Ride The Wild Surf.

For those of you who have written for an address to obtain the BAMBOO and BRIAN LOVES YOU LPs, write to:

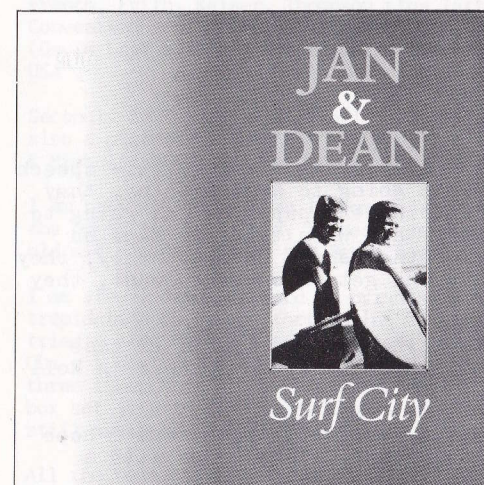
Midnight Records  
PO Box 390  
Old Chelsea Station  
New York  
NY 10011  
U.S.A.

Enclose an International Reply Coupon (available from Post Offices) if you want an answer.

12" on Cherry Red Records GPO 23T. By Louis Phillipe contains a version of SMILEY SMILE's "Little Pad"

-oOo-

#### MIKE





# LETTERS

Dear STOMP

I thought your readers might be interested in knowing all the hits the Beach Boys have had in the Dutch charts.

## DUTCH TOP 40 (Founded in 1965)

	<u>DATE</u>	<u>WEEKS</u>	<u>POSITION</u>
Help Me Rhonda	6.19.65	7	27
California Girls	9.11.65	4	28
Barbara Ann	2.12.66	9	18
Sloop John B	4.16.66	20	1
God Only Knows	8.27.66	8	11
Good Vibrations	11.5.66	14	4
Then I Kissed Her	5.27.67	13	2
Heroes And Villains	8.19.67	7	11
Wild Honey	12.2.67	4	26
Darlin'	1.13.68	6	21
Do it Again	7.27.68	14	5
Bluebirds Over The Mountain	12.20.68	6	9
I Can Hear Music	3.22.69	7	6
Break Away	6.14.69	6	17
Cottonfields	8. 9.69	8	12
Tears In The Morning	12. 5.70	9	6
Student Demonstration Time	12.11.71	5	21
You Need A Mess Of Help	6.17.72	3	31
Marcella	9. 2.72	6	20

Long Promised Road, Sail On Sailor, California Saga, Rock 'n' Roll Music, Here Comes The Night, Good Timing, Lady Linda, Getcha Back and Rock 'n' Roll To The Rescue failed to make the top 40.

## NATIONAL HIT PARADE (HOT 50)

Here Comes The Night	reached No. 49
Getcha Back	reached No. 50
Rock 'n' Roll To The Rescue	reached No. 34

Note: In 1964, when there were no Hit Parades or charts (yet) in Holland, "I Get Around" was an unofficial number one hit on Radio Veronica, Holland's most popular radio station.

## WILLEM VAN ZEIST - HOLLAND

Dear STOMP

Just a few little things to send your way...

The American Music Awards were wonderful! I enjoyed Brian's little speech ... obviously, the others had no idea he was going to say anything, they looked very surprised when he started unfolding the paper he was going to read from. I wonder if anyone else noticed that when the guys came on stage, Brian came from the opposite side of the room. Unfortunately, they were not giving out an award for the group who gets along the least, they could have accepted that, too!

As for that hat Mike Love wore, rumor has it he was wearing it in case someone threw big rocks at him for the things he said at the Rock 'n Roll Hall of Fame event....!

Anyway, all you guys will have to line up at your local toy store & hope they have the new Barbie doll, "California Dream"... she comes with a little blue vinyl record by the Beach Boys written just for her!

Take care! Friends,

NANCY GAJ

Dear Beach Boys STOMP staffers in general...

In issue #64 of STOMP I really liked the article on Mount Vernon and Fairway. You see, this is the type of writing that Dumb Angel Gazette really thinks is just perfect... I wish I could have had that one! I believe you guys have it pegged! I get so ticked off when some fans just say that this is a piece of junk or that fans should "forget about the EP, stash it away and enjoy the LP" - that is such nonsense that it upsets me and makes me want to write letters and whole magazines, by golly!!! The magic sound of the pied piper has returned, sans the brother baggage!

By the way, to N.B.... I don't think you understood my critique of your critique of "Wipe Out"... you must understand that Carl is TEN TIMES as competent as that player on the record... you see, Carl has great talent on guitar, and he has hidden this from our sight for as many years as Brian has his production skills (I'd say about 20...) Really, you should read and understand what I said on page 89 of my mag., the first thirteen lines, that start out with "Before I close..." to "... SURF BAND". The lead guitar on the 1987 "Wipe Out" is incredibly lame (a synonym for "worse than incompetent", whereas Carl's work on "Surfin' USA", for example, is nothing short of HISTORIC (which is a synonym for "above and beyond the call of duty!") You see, at one time, Carl could carry a whole album with the strength of his lead guitar playing.

Sorry, but Carl Wilson should never be discussed as less competent than anyone, least of all some heartless session player for the worthless Fat Boys, (who knows nothing about rock and roll to boot.) Believe me, I know guitarists from Segovia, to Jeff Beck and Eric Clapton to Clarence White, and saying stuff like that is "Too competent to be Carl" is just absolutely ridiculous, absurd, and a thoughtless brush off. Sorry!

Anyways, keep up the good work and Hype and most of all THANKS!!

## DOMINIC PRIORE

NB. It was a joke Dom.

Dear STOMP

Many thanks for all the hard work in producing STOMP - it is very welcome every time it comes through the letter box!

Firstly Brian Wilson receives thanks on the back cover of an album on Rhino/Demon by French, Frith, Kaiser, Thompson (the latter being Richard Thompson ex-Fairport Convention and ace solo performer) called LIVE, LOVE, LARF & LOAF - RNLP 70831 (David Leaf and Jeff Foscett also receive thanks) which features a version of "Surfin' USA".

Secondly in Issue 512 of "Rolling Stone" there is an interview with Brian and there is also a picture of Carnie & Wendy Wilson who apparently are forming a band with John & Michelle Phillips's daughter, Chynna.

I am relieved that there is someone else who thinks that CARL & THE PASSIONS is one of the great Beach Boy LPs, it has been a favourite of mine from the time I got my 14 year old mitts on a copy at the Beach Boys' gig at Brighton Dome in 1972.

I am also looking forward to Brian's LP and when I can find it, BAMBOO, but have trepidation about the forthcoming CD releases. I still can't stand CD although I have tried - records still sound better, in particular the MFSL SURFER GIRL walks all over CDs - I must point out that my comparison may be unfair as my turntable costs over three times that of my CD player. How about a lobby to MFSL to produce a limited run box set like their Beatles/Stones and Sinatra box sets? Incidentally SURFER GIRL is still available direct from the US. £12.99 + postage.

All the best,

SIMON HARDY



Dear STOMP

Thanks for the last year's worth of STOMP which has been up to its usual high standard. I would like to question though the decision to print the David Collen interview appearing in this month's issue.

This ex-fan's point of view might have been worth investigating if he indeed had a point of view or anything interesting to say. Criticism is fair enough and STOMP members (to their credit) have never been shy about making comments about the less than worthy efforts from our heroes over the past years. Mr Collen's criticism was not constructive or positive in any way but akin to nursery school simplicity. I'm sure there are many more disillusioned fans out in STOMPland who have got much more interesting things to say.

Just to show we do mean, I would like to complain about the rip-off 12" Limited Edition (does that mean they haven't made many or they're not going to sell many?) picture disc of "Happy Endings" which for £3.25 gave me an extra 34 seconds of a fading sax solo and two rather poor cartoon pictures. You're not going to win any friends with shoddy products like this ATCO. Another wasted opportunity for good music to see the light of day...

GEOFF BAKER

P.S. Don't get too paranoid Chris, I for one think "Spanish Wine" is great.

-o0o-

Dear STOMP

I enjoy reading STOMP and its arrival through the letter box every other month is always a pleasurable experience.

I particularly enjoys Chris White's piece on PET SOUNDS in the June issue; it made me go back to the album and listen more closely to the backing. Eventually, I replaced my worn copy with a new one (digitally remastered). I can honestly say that it is an album that I can play repeatedly and still discover new subtleties. Thanks Chris.

The next bit could upset a few STOMP readers: have you heard the "Neighbours" theme tune? It sounds suspiciously like a pastiche of the Beach Boys: the chord sequence, the keyboard playing, the tune and even the tone of the singer's voice. It's not anything like the quality of any Beach Boys records but it's worth hearing once. It is certainly catchy: the kids I teach will start singing it unprompted if someone happens to mention the title of the notorious Australian soap opera in the classroom!!

Perhaps one of the Team could have a listen to the theme tune of "Neighbours" with a more expert ear and explain to me - and other STOMP readers - what similarities it has with any of the Beach Boys stuff.

Keep up the good work.

RICHARD LYSONS

-o0o-

#### PEN PAL SECTION

Dear STOMP

I have sent you IMO for (£7) please renew my subscription to Beach Boys STOMP. I would like to correspond to other subscribers please put me down for Pen Pals.

JOANNE ROSS  
312 N. Van Buren  
Dallas TX 75208  
USA.

"BRINGING IT ALL BACK HOME"

Surfin Lungs at South Hill Park Cellar Bar, Bracknell - December 1987

The South Hill Park Cellar Bar is hardly the setting for a night of live Surfin' music, situated as it is 'neath the Wilde Theatre in Bracknell in what can only be described as "basic" surroundings. First appearances lead me to believe that the Doors would have been a far more suitable group than Britain's premier Surf Band, but I was to be proved very wrong.

This band, consisting of Chris Pearce, Steve Dean, Al Beckett and new boy Clive Gilling tore into a great set of original songs, Rip Chord songs, (Big Wednesday) and Traditional Christmas songs (Frosty The Snowman). The playing and rapport with the audience were both superb and a highlight of the night was a note-perfect rendition of "The New Girl In School" which got the crowd dancing in true BB fashion.

The band are at their best when performing Chris's songs and, to coin a phrase - "If the Beach Boys had begun today this is how and what they would be playing." In fact if "our boys" played with half the passion that the Lungs exhibited they would once again be viewed as more than just a travelling oldies curio.

Readers of some time will recall the praise heaped upon Adrian Baker's live sets of a while back, but to me the Lungs represented true Surfin' music - warts and all. Dodgy mikes and bum notes are far more representative of the "spirit of Rock and Roll" than any number of drum kits and synths can ever muster.

Wembley showed the pitfalls of the event transcending the act but in the Cellar Bar on Dec 17th I saw Surf music's future; its name, the Surfin Lungs.

Fans of the Beach Boys music prior to PET SOUNDS will love the Lungs' two LPs as they are perfect 80's facsimiles of 1960's punk rock, raw, grundgy yet safe and I recommend both their studio and live sets unreservedly.

For more info. write to "Surfin Lungs", 71 Jubilee Court, Hazel Hill, Bracknell.

JAMES CROWTHER

#### SURFIN LUNGS DISCOGRAPHY

Mickeys Car/Yesterdays Summer.  
Lovers Leap records (11-83)

Surf Jet Girl EP  
Big Beat - June 86

Pray For Sun/Surfin Chinese.  
Lovers Leap records (4-85)

New Girl In School  
Surfin' Again records - Dec 86

Carabunga LP  
Big Beat (10-85)

The Munsters Theme EP (1 track only)  
Teenager From Outer Space records.

Hang 11 (Various Artists)  
Anagram records - Sept 85

The Biggest Wave LP  
Beat International - Oct 87

NB: An interesting footnote to their work - Gary Usher has offered to produce their next record!!! (if the band can get to L.A.).

JAMES CROWTHER

## ADVERT

"LUNGS LORE". The all new fun mag for fans of Britain's premier Surfin' Band. Each issue contains news, reviews, competitions, lyrics and Fun, Fun, Fun. Subs are £4.00 for 4 issues or £1.00 each, payable to J Crowther, c/o 71 Jubilee Court, Hazel Hill, Bracknell.

-o0o-



## BEACH BOY BLASTS ROCK HEROES

A ROCK gala night turned into a slanging match as Beach Boys lead singer Mike Love blasted his fellow musicians.

The celebrity audience, who had come to see the stars welcomed into the Rock and Roll Hall of Fame, sat stunned as Love hurled insults at the Beatles and almost everyone else in sight.

"It's too bad Paul McCartney couldn't be here tonight because he is in a lawsuit with Ringo Starr and George Harrison," Love began.

"He sent a telegram to some high-priced attorney saying he would not make it." Love went

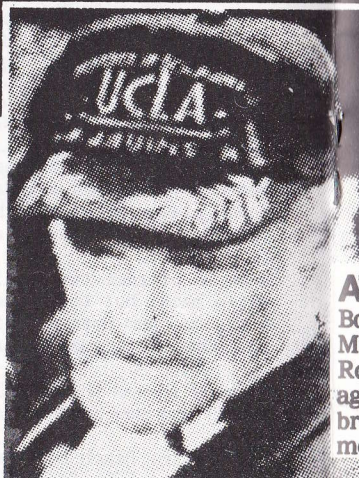
on: "The Beach Boys did about 180 performances last year and I'd like to see the 'mop tops' do that. I'd like to see Mick Jagger get up and sing I Get Around against Jumpin' Jack Flash.

### Challenge

"I challenge Boss Bruce Springsteen to get up on stage and jam. I want to see if Billy Joel can tickle the ivories."

Love used a four-letter word to refer to Jagger as the band in a top New York hotel tried to drown him out.

"People are going to say Mike Love is crazy," Love admitted as he sat down.



Love . . . "They'll say I'm crazy"



The Beach Boys become the first winners of the Award Of Merit. Shown, from left, are Bruce Johnston; Brian Wilson; Mike Love; Carl Wilson; and Al Jardine.



**ATTA BOYS!:** Rock 'n' roll veterans the Beach Boys were named recipients Monday of the American Music Awards' 15th annual Award of Merit. David Lee Roth, who did a jouncy cover of *California Girls* a few years ago, is scheduled to present them the honor on the awards' broadcast on ABC Jan. 25. It's the first time the achievement award has gone to a group.

**B**each Boys singer Mike Love says he feels like a teen-ager since he discovered Ayurveda, touted as ancient techniques of age retardation.



MIKE LOVE

"I tell people I may be 46 years old but I have the body of an 18-year-old Adonis," he said. Ayurveda, which employs a regime of diet, exercise, massage and lifestyle adjustments, is a health-care system being revived by guru Maharishi Mahesh Yogi, who popularized transcendental meditation in the West. "People who know me and know that I've been meditating for 20 years see me and say, 'What have you been doing?' With Ayurveda, you look younger in your skin and body," said Love, a longtime advocate of transcendental meditation. "What it's done is enhance a feeling of restfulness. It's given a feeling of complete balance and harmony and actual bliss in my physiology."



Photo: Downside/Celebrity Photo

**Beach Boy Mike Love dons a tuxedo to escort galpal Jackee Plesen to a fundraiser in Beverly Hills**



# SMILE • THE BEACH BOYS

## THE SMILE SESSIONS

Some mysteries are resolved, some fade and others persist, if anything rendered more labyrinthine by both the passage of time and the gradual acquisition of new information. The on-going SMILE saga most definitely belongs to the latter category despite - or perhaps because of - the appearance during the early eighties of original material from the 1966 and 1967 sessions, and the exhaustive efforts of Brad Elliott, both before and after the publication of Surf's Up! - The Beach Boys On Record 1961 - 1981. The SMILE session dates listed below were first published in the winter 1984 edition of Add Some Music, an excellent mag currently held in stasis, and thanks must go to Don Cunningham for permission to reprint them.

Though largely self-explanatory, a few notes are in order. A 'track' is just the instrumental backing to a song, and where tracks have multiples suffixing them, this indicates a partial or complete re-recording of the previously mentioned version. Unless stated otherwise, all the vocal sessions were group efforts. Where known, timings are given, and astute readers will realise that they are sometimes inconsistent with both the released versions and other sessions: enlightenment will ensue.

### 1966 - May

Wed 4 Good Vibrations track  
Wed 11 Heroes & Villains track

### June

Thurs 2 Inspiration

(For the next few weeks, Brian devoted all his energies to completing "Good Vibrations". The track completed, it was back to SMILE...)

### August

Wed 3 Wind Chimes track  
Fri 12 I Ran track (2.16)  
Sun 28 Wonderful track (2.00)

### September

Thurs 8 Holidays track (2.25)

### October

Mon 3 Home On The Range track (3.20)  
Tues 4 Prayer (0.56)  
Wed 5 Wind Chimes track 2  
Thurs 6 Wonderful vocal (Brian)  
Fri 7 Child Is Father To The Man track (2.40)  
Mon 10 Wind Chimes vocals (for track 2)  
Tues 11 Home On The Range vocals  
Cabin Essence track (2.50)  
Wed 12 Child Is Father To The Man vocals  
Thurs 13 I Ran vocals (3.50)  
Mon 17 I'm In Great Shape (a.k.a. Friday Night) vocals  
Tues 18 Do You Like Worms? track & vocals (Brian - 3.18)  
Thurs 20 Heroes & Villains track 2 (2.25)  
Thurs 27 Heroes & Villains track 3 (1.05)

### LONG PLAYER!

Could you please tell me how long it took to make Good Vibrations, by The Beach Boys, as I would like to settle an argument about it?—Geraldine Gawthorne (Leeds 14).

Good Vibrations was completed after 90 hours in four different recording studios, over a period of six months.



## November

Mon 7 Surf's Up track (2.20)  
"Talking Horns" (2.19)  
Tues 8 Surf's Up (pt. 1) track (2.20)  
Mon 14 The Old Master Painter/You Are My Sunshine track (1.04)  
Mon 28 Mrs O'Leary's Cow (2.50)  
Tues 29 I'm In Great Shape track (1.38)  
Wed 30 The Old Master Painter/You Are My Sunshine vocals (Dennis)

## December

Fri 2 Child Is Father To The Man vocals  
Sat 3 Surf's Up track & vocal (Brian - 3.27, but possibly recorded 7th)  
Mon 5 Mrs O'Leary's Cow tag  
Tues 6 Home On The Range vocals (for Cabin Essence track!?)  
Child Is Father To The Man vocals  
Tues 13 Heroes & Villains vocals  
Thurs 15 Wonderful vocals  
Surf's Up (pt. 1) vocal  
Fri 16 You're Welcome (1.06)  
Mon 19 Heroes & Villains track  
Wed 21 Do You Like Worms? vocals  
Thurs 22 Heroes & Villains vocals  
Tues 27 Who Ran The Iron Horse vocal (Brian)  
Wonderful 'vocal insert' (Brian)  
Heroes & Villains vocal (Brian)  
Wed 28 Heroes & Villains vocal (Brian)

## 1967 - January

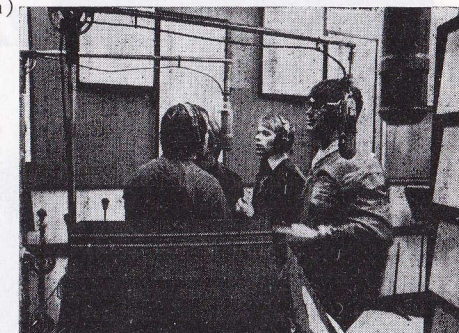
Tues 3 Heroes & Villains vocals  
Thurs 5 Heroes & Villains pt. 2 track  
Mon 9 Wonderful 'vocal insert' track  
Thurs 12 I Don't Know track  
Fri 20 Heroes & Villains track 5  
Heroes & Villains vocals  
Mon 23 Surf's Up (pt. 2) track  
Surf's Up (pt. 1) track 2  
Fri 27 Heroes & Villains vocals

## February

Tues 7 Heroes & Villains sweetening (for track 4 or 5)  
Wed 15 Heroes & Villains track 6  
Mon 27 Heroes & Villains Pt. 2 track 2  
Tues 28 Heroes & Villains Pt. 2 track 2  
(There were five other sessions for "Heroes & Villains" during the month, three for group vocals and two for Brian's lead.)

## March

Wed 1 Heroes & Villains Pt. 2 track 2  
Thurs 2 Heroes & Villains Pt. 2 track 2  
Mon 13 Tones vocals  
Wed 15 Tones track  
Fri 31 Tune X (Tones) track (1.30)



Listening to the playback



Who boomed?



# THE BEACH



# BOYS

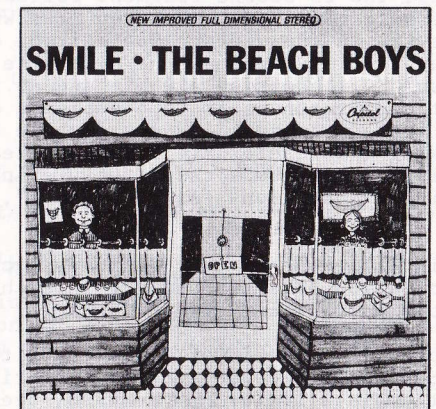


# GOOD VIBRATIONS

**NUMBER 1  
IN THE USA**

**NUMBER 1  
IN ENGLAND**

Coming—With the  
Good Vibrations Sound!



DT 2580





April

Tues 4	Vega-Tables	vocals
Wed 5	Vega-Tables	vocals
Thurs 6	Vega-Tables	track
Fri 7	Vega-Tables	vocals
Mon 10	Vega-Tables	vocals
Tues 11	Tones (Part 3)	track
	Vega-Tables	vocals
Wed 12	Vega-Tables	track 2
	Vega-Tables	vocals
Thurs 13	Vega-Tables	vocals (Brian)
Fri 14	Vega-Tables	vocals (Brian)

## May

Tues 16 Love To Say Da-Da  
Wed 17 Love To Say Da-Da  
Thurs 18 Love To Say Da-Da  
Fri 19 Love To Say Da-Da (scheduled but cancelled: the end of SMILE)



Veteran STOMP readers and SMILE aficionados will have realised by now that several titles long connected with this period are conspicuous by their absence. "Can't Wait Too Long" - correctly titled "Been 'Way Too Long" - isn't listed for the excellent reason that it wasn't recorded until several months after the SMILE sessions, October 28 and November 1, 1967 and 25/6 July 1968, to be precise. "Barnyard" isn't mentioned on any of the original session sheets, and Brad Elliott deduces (from aural evidence coupled with session information) that the 27 October session for "Heroes & Villains" produced the fragment generally known as "Barnyard", a deduction that's hard to contradict.

"Bicycle Rider" is a more thorny problem. On all existing collectors tapes, the 23 second fragment follows what were long thought to be two alternate versions of "Do You Like Worms?" (1.05 and 2.13 in length). However, in the winter 1984 edition of Add Some Music, Brad Elliott advances his view that the alternate versions of "Worms" plus "Bicycle Rider" "... comprise a whole and do not stand separately." My view, based on the differences in tape ambience clearly audible, is that the pieces are indeed separate and not a whole by any stretch of the imagination. Lacking a concrete date for "Bicycle Rider", I've not placed it, though similarities in musical structure indicate that it could have been cut during the sessions for "Wonderful", "Worms" or "Child Is Father To The Man".

As is evident from the "Cabin Essence"/"Home On The Range"/"Iron Horse" information, the titles were interchangeable, a fact which must've driven anyone not in the know up the wall.

Of course, a number of the SMILE titles did eventually see the light of day; however, though some of the original material was retained in some of them, all titles were remixed, overdubbed and/or re-recorded to a degree, as outlined below.

Cabinessence: Surprisingly complete, the only additions - for 20/20 - were Carl's vocal, the banjo vocal ("doing-doing") and Dennis's almost inaudible overdub during the second "Iron Horse" section. The "Home On The Range" and "Iron Horse" sections have been doubled by editing, but otherwise, the track is how Brian cut it.

Cool, Cool Water: The chant linking the two melodic portions of the song is the only SMILE-era material.

Good Vibrations: Though the 45/album cut is, of course, original, a title called "Good, Good, Good Vibrations" was included in an early PET SOUNDS track listing, and a session sheet for "Good Vibrations" from the PET SOUNDS sessions is known to exist. It carries the same master number as "Here Today", so it's possible - but not proven - that the "Here Today" track is the original version of "Good Vibrations"...

Heroes & Villains: The first two verses, chorus and parts of the coda are SMILE originals; the rest of the song is a new recording.

Our Prayer: On 20/20, what comes down the 'middle' of the stereo is SMILE material. All the other overdubs, the echo and a sly edit (to make the track longer) are 1968 additions.

Surf's Up: The first section is an original track with some 1971 overdubs, whilst the second part is Brian's 1966 December solo recording (again with a little 1971 tinkering). The tag is an original "Child" track, yet again with 1971 vocals.

Vegetables: A completely new recording, up to the "I hope that you'll feel better..." bit; from thereon, it's original, albeit from two different sessions.

Wind Chimes: A completely new recording (July 10 and 11)

Wonderful: Again, a new recording (July 12), though the weird middle-eight may be Brian's 'vocal insert'.

There may be other SMILE fragments floating around on official releases. The following titles have, at one time or another, been linked with SMILE material, either original or developmental:

Fall Breaks... And Back To Winter: The Earth Music? Also not dissimilar to parts of "Fire".

Country Air: The Air Theme?

Diamond Head: Just because it sounds weird enough, I suppose.

Time To Get Alone: An early candidate for "Holidays".

Confirmed SMILE relics integrated into official releases are "Do You Like Worms?" and "Bicycle Rider", in "Heroes & Villains", an original track for "Vega-Tables" on the Laughing Gravy/Jan & Dean versions of the song, and the tag of the 20/20 version of "Do It Again", cut during the SMILE sessions and generally referred to as "The Woodshop"... and, of course, "You're Welcome".

## AGD

STOP PRESS..... Some unbelievable news has just reached us from a reliable source in the U.S. The 'SMILE' LP is set for release Sometime this year. Apparently Brian and Van Dyke Parks are both involved in sorting out the tapes. No further information at the present time. By the way it's a CD only.



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## NEWS

April 12, A good day to go out and buy a Brian Wilson solo LP (if you live Stateside, that is). Sez who? Sez Sire Records, who are releasing the long-awaited platter. Of course, no-one who knows anything about the Beach Boys & BW actually believe in an April 12 release (on past form, adding a month or two would seem a good idea), but the fact that a date has been set is encouraging, as is the news that the first single could well be either "Nighttime" or "I Walk The Line" (a BW original and not the Johnny Cash classic). This latter info comes from the good offices of semi-Beach Boys Jeff Foskett, who also told us that of the 22 titles recorded for the LP, only some 10-12 will see release. A tentative title for the album is LOVE & MERCY, Jeff says, adding that Brian has done all the harmonies and that his falsetto is in fine form. No UK release date has yet been advised, though the label may well be EMI.

CD Corner: Brian has approved the mono mix for the PET SOUNDS CD and an April 1st release has been mentioned. Honestly. Further BB CD Capitol era-releases are in the pipeline, and the word from a source of near-unimpeachable authority is to expect some 'real surprises... good ones for a change.'

The Beach Boys themselves have commenced their regular late-winter touring schedule - Vegas, Lake Tahoe, all the places Carl said he'd never play again - but are taking a time-out during March & April for some studio sessions. Being still without a record deal, we'd say a summer 45 seems most likely - but with who is the immediate question.

It may be pure coincidence, but Carl and Bruce came over to London late January to contribute some backing vocals to Elton John's most recent sessions. No, we didn't get to corner them: remiss of us.

"Happy Endings", to no-ones complete surprise, failed to register on the Billboard Hot 100, and only made the Adult Contemporary lists for six weeks (commencing 12th December 1987) thus: 48-50-46-46-45-45/off. Apparently the 45 was funded entirely by Melcher & BJ.

Alan Jardine recently completed a recording studio at his home. Does this mean Alan will now get cracking on a solo album?

As reported in STOMP, the Boys were duly inducted into the Rock & Roll Hall of Fame, and as reported in most every UK daily paper, Mike Love chose to use the event to hurl some remarkably ill-chosen observations at the likes of Springsteen, Billy Joel, Michael Philip Jagger and Paul McCartney, obviously working on the 'There-Is-No-Such-Thing-As-Bad-Publicity' premise. Further details of Mike's tactlessness are outlined elsewhere in the mag.

Also the Beach Boys became the first group to receive a trophy from the 'American Music Awards' at the 15th Annual Award of Merit on January 25th where Brian gave a short speech.

So where was the 25th Anniversary Special on UK TV, as promised by us? We don't know exactly what happened, but can only surmise that Thames bought it sight unseen and only realised it's true awfulness (to UK palates) some time later. Whatever, it didn't show this festive season.

L A T E N E W S: Just received info on the free 5" blue vinyl disc given away with the Barbie Doll "California Dream". The song is "Living Doll" written by B Wilson/Morgan/Landy, is one minute fifty nine seconds long and is produced by Brian Wilson. The label says "by the Beach Boys".

AGD & MIKE





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